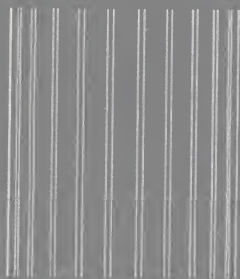


# COLUMBIA LIBRARY COLUMNS



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# Columbia Library Columns

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## CONTENTS

More About Ronald Firbank	MIRIAM J. BENKOVITZ	3
A Galaxy of Poets	GORDON N. RAY	13
Before the Glory Fades	DALLAS PRATT	17
The Augustus Long Health Sciences Library: A Giant Step Forward	C. LEE JONES	30
Our Growing Collections	KENNETH A. LOHF	38

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RONALD FIRBANK  
Pencil drawing by Augustus John, ca. 1915.  
(Author's collection)



# COLUMBIA LIBRARY COLUMNS



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## More About Ronald Firbank

MIRIAM J. BENKOVITZ

IN *A Bibliography of Ronald Firbank* and *Ronald Firbank A Biography*, I noted the fact that *The Flower Beneath the Foot*, Firbank's ninth book, was not published in October 1922 as scheduled because Grant Richards, the publisher, warned Firbank in September that the book would very likely provoke action for libel and if action was brought damages "might run into big figures." On 14 January 1923, three days before the novel at last appeared, Firbank explained to his mother the sources of some of his characters in *The Flower*—King Geo and Queen Glory derived from the king and queen of England, Princess Elsie from Princess Mary, Mrs. Chilleywater from Mrs. Harold Nicolson (V. Sackville-West), Eddie Monteith from Evan Morgan—and with apparent satisfaction called it "a most 'dangerous' little book." Since those characters appear in the novel and since no legal action followed its publication, Richards's alarm and Firbank's word 'dangerous' seemed exaggerated. But lacking an explanation and having no evidence by which to arrive at one, I merely recorded what I knew.

I have since acquired one set of page proofs which establishes a state of the novel prior to publication. These proofs corroborate Firbank's original plan for *The Flower Beneath the Foot* as disclosed in his working notebooks, a part of the Jack H. Samuels Library, Columbia University Libraries. Together the proofs and

the notebooks show that the novel as first conceived was indeed dangerous, that Grant Richards had cause for alarm. His failure to protest sooner is astonishing. In both the proofs and the notebooks, Evan Morgan is presented not as Eddie Monteith but unmistakably as Heaven Organ.

The Honourable Evan Morgan, seven years younger than Ronald Firbank, was the only child of the third Lord Tredegar of Tredegar Park, Newport, Monmouthshire, and of Lady Katherine Agnes Blanche Carnegie, daughter of the ninth earl of Southesk. Evan and his mother were devoted to each other, bound perhaps by their mutual feeling for wild creatures. Every spring, according to report, Lady Tredegar wisely built herself a nest, and her son, when he was at Tredegar Park, enjoyed a few rounds with the gloves against his own kangaroo. Evan was not only a boxer but also a painter, a poet, a journalist, and according to Nancy Cunard, a "fantasy who could be most charming and most bitchy." When not at Tredegar Park in Wales, Morgan was usually in London, and there he was often at a restaurant called The Eiffel Tower.

The Eiffel Tower, situated in Percy Street, Soho, was a meeting place well before 1914 for London's most brilliant, most independent young people. Nightly there came the "Corrupt Coterie," which consisted of Diana Manners and her sisters, Julian and Billy Grenfell, Lord Ribblesdale's daughters, the Tennants, the Trees, Katherine Horner, Edward Horner, Raymond Asquith, Ego and Ivo Charteris and others, joined by Phyllis Boyd, Nancy Cunard, Alan Parsons, Duff Cooper, and Evan Morgan. Additional regulars included Augustus John, Walter Sickert, Jacob Epstein, Wyndham Lewis, Frederick Delius, Nina Hammett, Igor Stravinsky (when he was in London), Cecil Gray and Philip Heseltine.

Ronald Firbank also frequented the Eiffel Tower, but irregularly. He was the grandson of Joseph Firbank, who owned an estate at Newport as Tredegar did, but Joseph Firbank had acquired his by beginning work at the age of seven in the coal mines



of Durham and eventually making a considerable fortune by building railways. Joseph's son Thomas lost part of it, but he left enough to keep his son Ronald in leisure. He spent some of that leisure in late 1913 and early 1914, after a day of work on his novel



Watercolor painting by William Roberts of the Vorticists at the Eiffel Tower Restaurant in the spring of 1915. Seated, from left to right, are Cuthbert Hamilton, Ezra Pound, William Roberts, Wyndham Lewis (wearing a scarf), Frederick Etchells and Edward Wadsworth. In the doorway stand Jessica Dismorr and Helen Saunders.

(Photo courtesy of Anthony d'Offay)

*Vainglory*, at The Eiffel Tower, where he went now and then to struggle “manfully with his asparagus and a bottle of wine.” As a rule he sat apart from the habitués of the restaurant. He did not belong to the “Corrupt Coterie,” a jealously guarded privilege, and he knew few of the restaurant’s other patrons, but he sat quietly observing them.

Eventually Firbank summoned enough sociability to approach Evan Morgan. According to Morgan, the meeting occurred when Firbank, "a Sherlock Holmes-like figure, the face characteristically half-covered with the coat-collar held up with the right hand" and with the other "long hand in an Aubrey Beardsley attitude" pointing out "towards infinity suddenly whispered . . . Your name is Rameses." Firbank at once rushed Morgan off to see "his original" in the form of recently acquired reliefs of Rameses II, the splendid king of ancient Egypt, at the British Museum. Firbank's conversation "of a most speculative and dubious character" and his garish dress—his shirts were too boldly and too broadly striped, his ties too vivid, and his hat worn at too sharp an angle—amused Morgan. In turn, Morgan's "bird-like flights" enchanted Firbank. And thus Morgan and Firbank became "fairly close acquaintances."

Firbank's intimacy with Morgan, however, waited until 1920. On 13 October 1915, a bomb fell on Old Square, Lincoln's Inn, where Firbank had a small, carefully elegant flat at 19 Old Square. The resultant confusion and disorder, all a part of the gracelessness of London in wartime, drove Firbank to Oxford. He settled in rooms first at 71 High Street and then, by the end of November, at 66 High. There, while his friends such as Augustus John, Oscar Wilde's son Vyvyan Holland, and Evan Morgan served their country, Firbank, in great loneliness, sat out the war years and the production of two new novels, *Inclinations* and *Caprice*, and a reprint of a part of his first book under the title *Odette A Fairy Tale for Weary People*. Even when the war was ended, he remained at Oxford until *Valmouth*, his current novel, was in proofs. He was slowly overcoming an "apprehension about life," a paralysis at "the thought of London or of anywhere among people," which had developed at Oxford; and after an interlude at Bath, Firbank returned to London at the end of September 1919 and hired a flat at 48 Jermyn Street. He was already at work on a new piece, the play *The Princess Zoubaroff*, and he began to go



once more to his old haunts, the Café Royal and his favourite, The Eiffel Tower. He visited it almost every night, sometimes alone, sometimes with Augustus John or a new acquaintance—Nina Hamnett, Jacob Epstein, Nancy Cunard—but most often with Evan Morgan.

Firbank was increasingly attached to Morgan. The euphoria which flowered with this involvement revived in Firbank the gaiety and joyousness which the war years had suppressed. "More often than not," Morgan said about Firbank, he "appeared to be under the influence of Bacchus . . . at least you could never tell, because his conversation was equally wild either way." He was "a unique character of cameo fantasy," Morgan said and declared that he looked upon Firbank "as one might some rare bird to be cherished for its exquisite exotic qualities rather than as a human being." Firbank charmed Morgan, but Morgan's affections were centered on Philip Heseltine, a musician who called himself Peter Warlock and who served D. H. Lawrence as a model for Halliday in *Women in Love*. Yet the relationship between Evan Morgan and Ronald Firbank was obvious. Firbank's habit, Morgan said, "of running his fingers through his hair 'just like a woman my dear' all pointed to the same sinister suspicions concerning him." The association was a matter of "deep concern" to Morgan's "distinguished father and in fact to other older members" of his family.

But Firbank could not forbear displaying his regard for the younger man. And so, he asked to dedicate his next book, *The Princess Zoubaroff*, to Morgan. Before the book went to the printer on 24 July 1920, Firbank showed the proposed dedication to Evan Morgan, who was not familiar with the contents or tone of the book. Nevertheless he agreed to accept the dedication. It read, "To the Hon Evan Morgan in Souvenir Amicale of a 'Previous Incarnation'," a reference to Morgan's supposed likeness to Rameses II.

Three hundred of an edition of more than five hundred copies

of *The Princess Zoubaroff* were bound and ready for publication scheduled for 13 November 1920 when, on November 3, Evan Morgan refused to have the book dedicated to him. After seeing a pre-publication copy, he had visited the office of Grant Richards,



Photograph of Evan Morgan in 1920.

the publisher, and made quite a stir about his strong objection to the dedication. He had talked about “‘highly placed personages’ at St James’s Palace on whom he was in waiting, . . . generally tried to ride about three horses at once” and in several ways warranted Richards’s description of him as “rather a donkey.” The publisher pointed out the difficulty and cost of removing the dedi-

cation and the problem of getting instructions from Firbank, who was in Tunis. Richards gave Morgan a copy of *The Princess Zoubaroff* with the hope that he might withdraw his objections after reading it. Instead Morgan returned the book through his solicitors, Peacock & Goddard. Their accompanying letter once more stated Morgan's refusal to be "associated with the book in any way especially having regard to its general tone towards the Catholic Church," of which he was a member. The letter further declared that if the book appeared with the dedication Morgan would "take such steps" as were necessary "to protect his interests and to make his views on the subject perfectly clear to the public and his friends."

Morgan later laid his behaviour at his "Pappa's" door, maintaining that Lord Tredegar had feared for his son's career and so had "sent" him to Richards. That fact, however, did nothing to lessen Firbank's distress at Morgan's frailty in friendship. Grant Richards's appeal for instructions took more than a week to get to Firbank at the Tunisia Palace Hotel in Tunis and his first reaction was an angry one. He sent a telegram to Richards saying that "on no account" would he "dedicate a book to a fool & that the first edition must be canceled." While Richards was arranging a less drastic solution to the problem of the dedication, Firbank was proclaiming that his writing must invariably "bring discomfort to fools since it is aggressive, witty & unrelenting" and repeating his appraisal of Morgan—"a little fool." Soon, Firbank concluded that it was "a relief not to have a cad's name on the first page" of his play, but for more than two years he declined to communicate with Evan Morgan.

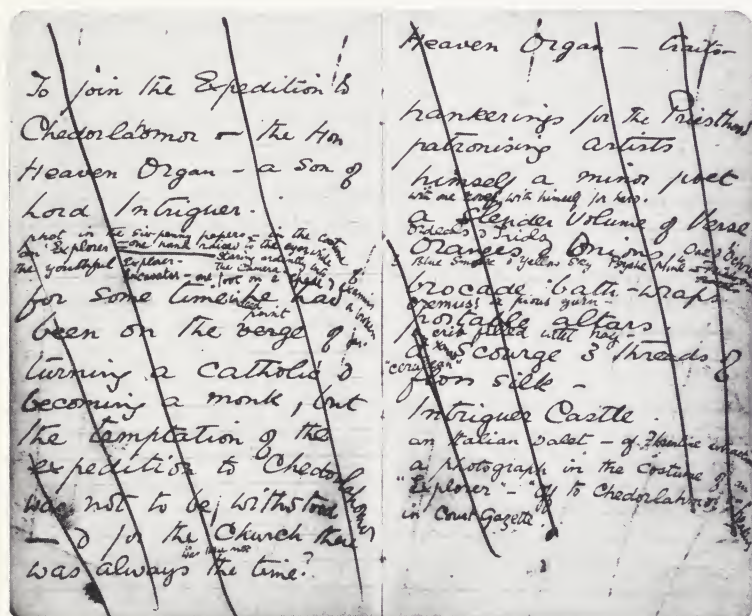
Nevertheless, thoughts of Morgan recurred from time to time. Certainly in late September 1921, in letters to his mother, Firbank mentioned Morgan more than once. By that time, too, Firbank had realized the possibility of including Morgan in *The Flower Beneath The Foot*, a book which alluded not only to V. Sackville-West and the Royal Family but also to Lady Ida Sitwell, the

journalist "Eve" of *The Tatler*, and others. Here was an opportunity to retaliate for Morgan's defection. Thus by late September 1921, Firbank had sketched his depiction of Evan Morgan as Heaven Organ in one of the notebooks for *The Flower*.

Each of Firbank's novels began with a series of inexpensively bound notebooks of various sizes with lined paper. As suitable names, phrases, sentences occurred to him, he jotted them down. He drew a figure, usually female and in profile, on part of a few pages in order to illustrate a description. Beside, above, and below his drawings, phrases and names appear as they do, too, on the unornamented pages. The second step in Firbank's composition consisted of working backward and forward in a single notebook with no apparent system and assembling his material into larger units; phrases were put into sentences and sentences, appearing first separately on various pages, were placed together in groups of two or three. In each case Firbank revised, adding something, eliminating a word here, changing a word there. The pages of the notebooks were in effect Firbank's work sheets. When he transferred any thing from these sheets to the manuscript of a novel, he drew lines diagonally through the used material in the notebook. For each successive novel, Firbank required increasingly fewer notebooks. As his literary experience enlarged, his need to try out phrases and sentences diminished, and he revised as he moved from a notebook to the pages of a work-in-progress.

For *The Flower Beneath the Foot*, Firbank had five notebooks. In only one and on only two pages of that one is there material having to do with Morgan. In the upper margin of the second of the two pages Firbank wrote, "Heaven Organ—traitor." The remainder of the two pages intimates the characterization of "the Hon Heaven Organ—a son of Lord Intriguer." He is erratic and expedient in his faith; he is trivial, capricious, self-indulgent, a dilettante in the arts, a "minor poet" who has written a "slender Volume of verse" and "one novel with himself for hero." The titles of Heaven Organ's books are parodies of the titles of Mor-

gan's: "Ordeals & Trials" instead of *Trial by Ordeal*, "Psyche Mine" instead of *Psyche*, "Oranges & Onions" and "Oak & Ochre" for *Gold and Ochre*. The portable altar with which Organ travels, his "scourge" made of "three threads of 'cerulean' floss silk" are



Pages from one of Firbank's notebooks for *The Flower Beneath the Foot*.  
(Samuels bequest)

in both the notebook and the final version of *The Flower Beneath the Foot*. The name Heaven Organ is, however the most telling comment on Morgan. It is, of course, a contemptuous allusion to the sexual relationship between Morgan and Firbank. The name denies Firbank's affection for Morgan and reduces him to the level of the "delightful" but "so common, so dreadfully common" young men with whom Firbank now and then appeared late at night at The Eiffel Tower before taking them to bed.

The name had to be changed. It went from Heaven Organ to



Eddie Monteith so that Firbank's disparagement of Evan Morgan and the intended retaliation for his behaviour in the matter of the dedication of *The Princess Zoubaroff* lost its sting. The entire character might well have been omitted from *The Flower Beneath the Foot*; Eddie Monteith has no artistic necessity. But by the time Grant Richards comprehended the danger in Heaven Organ, the book was near publication. The best and least costly procedure was to reprint the offending pages with the substituted name and reschedule publication. As soon as he had Richards's warning, Firbank knew that was the only solution, and he had already accepted the situation and determined to make the best of it when, on 8 November 1922, he wrote to Carl Van Vechten that *The Flower*, "timed for early New Year," would "race the first white lilac."



# A Galaxy of Poets

GORDON N. RAY

AS the 25th Anniversary year of the Friends approaches its conclusion, Mrs. Donald Hyde has made a particularly notable gift to the Columbia University Library. This is a folio album, bound in straight-grained black morocco by Riviere, which contains Dante Gabriel Rossetti's pen and wash drawing of Tennyson reading *Maud* to a party given by the Brownings, Browning's note identifying the occasion, and a letter from Mrs. Browning to Mrs. Theodore Martin in which she describes Tennyson's performance. One would be hard put to imagine a more evocative ensemble.

There are few literary portraits more familiar than this drawing, which is usually seen, however, in reproductions of one or another of the copies which Rossetti made of it.<sup>1</sup> Here is the real thing, authenticated and documented. Browning records in his accompanying note of March 6, 1874: "Tennyson read his poem of 'Maud' to E. B. B., R. B., Arabel [Mrs. Browning's sister] and Rossetti on the evening of Thursday, Sept<sup>r</sup>. 27, 1855, at 13, Dorset Street, Manchester Square. Rossetti made this sketch of Tennyson as he sat reading to E. B. B., who occupied the other end of the sofa."

The drawing and note were included as lot 11 in the Browning sale at Sotheby's of May 1-8, 1913. By the time Mrs. Hyde acquired them after the A. Edward Newton sale, they had been mounted in the album described above and reinforced by a letter

<sup>1</sup> In a letter of November 25, 1855, to William Allingham, Rossetti notes that after giving the original to Browning, he "duplicated it" for Elizabeth Siddal. (Letters of *Dante Gabriel Rossetti*, ed. Oswald Doughty and J. R. Wall, 4 vols., Oxford, 1965-7, I, 281). This second version would seem to be that once in the collection of William T. H. Howe. As reproduced in *Victorian and Later English Poets*, ed. James Stephens, Edwin L. Beck, and Royall H. Snow (New York, 1934), p. 95, it is indeed a virtual duplication. There is another version in the City Museum and Art Gallery, Birmingham.

I hate the dreadful hollow behind the  
little wood



Rossetti's drawing of Tennyson reading *Maud*.

from Mrs. Browning to Mrs. Martin of late September, 1855. After giving her friend an account of her English visit, which she had found "disagreeable . . . on the whole," Mrs. Browning continued:

One of the pleasantest things which has happened to us here (let me interrupt my groaning) is the coming down on us of the Laureate,

all to fishing & donkey-riding &  
shrimping. He was very rough & low  
between whiles. I wish you could see  
my Thomas -  
One of the pleasantest things which  
has happened to us ~~these days~~ (let  
me interrupt my groaning) is  
the coming down on us of the Laureate,  
who being in London for three or  
four days from the Isle of Wight, spent  
two of them with us - dined with  
us, smoked with us, opened his  
heart to us (& the second bottle of  
port) and ended by reading "Maud"  
through, from end to end, & going  
away at half past two in the  
morning. If I had had a heart to

spare, certainly he would have  
won mine - He is captivating  
with his frankness, confidingness  
& unexampled naïveté! Think  
of his stopping in "Maud" every now  
& then - "There's a wonderful touch!  
That's very tender. How beautiful  
that is -" Yes, and it was  
wonderful, tender, beautiful - ~~he~~  
read expressly, in a voice like  
an organ . . . rather more than  
spoke.

Love, war - it is terrible  
certainly. But there are worse  
Hugos, deeper griefs . . . deeper  
wounds than the physical. What  
of the forty thousand wretched women

The pages from Mrs. Browning's letter to Mrs. Martin in which she describes the occasion at which Tennyson read *Maud*.

who being in London for three or four days from the Isle of Wight, spent two of them with us,—dined with us, smoked with us, opened his heart to us (& the second bottle of port) and ended by reading "Maud" through, from end to end, & going away at half past two in the morning. If I had had a heart to spare, certainly he would have won mine. He is captivating with his frankness, confidingness & unexampled naïveté! Think of his stopping in "Maud" every now & then—"There's a wonderful touch! That's very tender. How beautiful

that is!" Yes, and it *was* wonderful, tender, beautiful—& he read exquisitely, in a voice like an organ—rather music than speech.

*Maud*, the most personal of Tennyson's works, long remained the poem which he best liked to read to an appreciative audience. The commentary with which he was accustomed to accompany it, as recorded by Sir James Knowles in 1870 or 1871, may be found in *Tennyson Reads "Maud"*, a Sedgwick Memorial Lecture which I gave at the University of British Columbia in 1968.<sup>2</sup>

<sup>2</sup> (Vancouver: University of British Columbia Publications Centre, 1968), pp. 43-45.

# Before the Glory Fades

DALLAS PRATT

IT was late when I arrived at Dehiwela Zoo on the outskirts of Colombo. I had spent half the afternoon trying to find the temple where there were statues of Buddha with "sapphire eyes." Misdirected, my driver had arrived at another temple, where a young orange-robed monk had shown me a library filled with precious Pali and Sanskrit manuscripts, and an "image-house" where there were colorful paintings of the life, and previous incarnations, of Buddha. But sapphire eyes were nowhere in evidence. Eventually we found them at Sri Subhadrarama Vihare, also at Dehiwela. The driver and I, both barefooted, were admitted by a priest to the sanctuary. There, lighted by a chandelier, a colossal image of Buddha and two other divinities fixed us with a glassy stare. A coconut-oil lamp was lighted, the chandelier switched off, and as the lamp was moved in front of the shadowy faces the eyes darted sparks of blue fire.

From the mood of this mystical encounter I was awakened to reality at the zoo entrance by the unexpected sight of Mr. and Mrs. Manjusri and their two daughters stepping forward to greet me. I had met Mrs. Manjusri and her daughters for the first time only that morning when I had called at the apartment of Sri Lanka's (Ceylon's) scholar-artist-monk L. T. P. Manjusri in Colombo. Alas, said his wife, the artist was out; could I return later? Unfortunately I could not, because I had only one day left of my fortnight in Sri Lanka to see all of Colombo: shops, art galleries, several temples and the zoo. Mrs. Manjusri was even more distressed when she learned that I owed my unannounced early-morning appearance on her doorstep to the Secretary of the Smithsonian, Dillon Ripley, a man revered by her husband and one whose friend, for so I identified myself, she said he would surely wish to meet.



I had heard about Manjusri through Ripley's article, "In the Low Country of Ceylon," which had been published by the *Yale Review* as long ago as 1949, and a copy of which my kind friend had sent me when he had heard about my proposed trip to the



L. T. P. Manjusri and his son Kushana at Dehiwela Zoo.

island in February, 1976. Along with a racy description of some Sinhalese "characters" he had met, and much talk of elephants, Ripley tells of a humorous encounter with a Buddhist monk who had at first been reported to be a Japanese parachutist lurking in a cave, but who turned out to be the very peaceable Mr. Manjusri. The country people had mistaken the latter's large black umbrella for a parachute. Manjusri had heard of some early frescoes in this cave, near Yala, the wildlife reserve, and had come to take copies of them. He had started this work of copying the cave and temple murals of Sri Lanka in 1936. Ripley was impressed by the "real labor of love" of this man attempting to preserve the knowledge of a little-known temple art (much of which had been damaged or lost) and to popularize it abroad.



The meeting at the cave took place in 1945 when Ripley, assigned to the U.S. Office of Strategic Services, was stationed in Sri Lanka. It was in that capacity that he had been suddenly drafted by a local policeman in the hunt for the "Japanese parachutist," although he confesses that it was on a day when his attention had been concentrated more on elephants than on the war.

His official duties did not prevent him from calling on Manjusri later in his temple at Borella, where he saw more of the fresco reproductions. Ripley was also shown some of the artist-monk's own originals, which were in a "sort of post-impressionistic style, full of violent color." In fact, this versatile monk was able to switch from painting in the style of essentially mediaeval Sinhalese monastic art to an avant-garde expressionism. Manjusri was one of the Sri Lanka artists, along with Justin Deraniyagala, George Keyt, Harry Pieris and others, who became known as the "'43 Group" after the inaugural exhibition of their work in 1943.

To return to my morning visit. Mrs. Manjusri, with the charming hospitality I had noticed in all my encounters with the inhabitants of Sri Lanka, undertook to show me some of the contents of her husband's studio. On the walls were several examples of his original work. I found the color vivid rather than violent, the forms semi-abstract and touched with surrealism. Some of the paintings were by one of the young daughters, so a third artist may join the two presently active in the family (Kushana, the Manjusris' 20-year old son, has inherited his father's talent and has had four joint exhibitions with the older man).

Since I was chiefly interested in the copies of temple frescoes, both by the father and son, Mrs. Manjusri unrolled many scrolls of these reproductions. Some were tracings—line drawings lightly accented with pigment—and some were freehand copies in the bold colors preferred for these homiletic stories. Skin color was usually a brilliant yellow (although humble attendants were sometimes significantly darker); the backgrounds were often scarlet. The colors not only had to appeal to the naive taste of the wor-

shippers, they had to be bright in order to be visible in the dimly-lit temples. I learned that there were literally thousands of these copies in the Manjusris' possession, as well as a large number of photographic reproductions. In some cases the originals have been effaced by time, or have been ruined by repainting, so that in this room were records, unique in the world, of vanished splendors of Sinhalese religious art. One felt something akin to awe at what the single-minded dedication of one man had accomplished in preserving this art for posterity.

Finally, we unrolled a scroll 2½ feet wide and nearly 9 feet long which surpassed all I had seen in size, magnificence of color, and composition. Like many of the murals, it was a "Jataka" story—the Katthahari Jataka—depicting one of Buddha's previous births. It was executed in 1886. Many of the temple paintings of the Jataka type date from the 19th century; very few have survived from prior to the 18th century. "This should be in a museum," said Mrs. Manjusri firmly as she rolled it up. I banished a wild desire to possess it myself, and could not but agree with her.

Although I had had a fascinating hour with Mrs. Manjusri, my failure to meet her husband was indeed disappointing. It never occurred to me that, later in the day, they would spend a very long time waiting at the gates of the zoo on the off chance of meeting me (I had mentioned to Mrs. Manjusri that I might go there). But there was the artist in person, a slight figure looking younger than his 74 years, speaking good English and quite disposed to answer some of the questions which had been accumulating in my mind during this most eventful day. The rather unlikely setting for our conversation was the arena in which the trained elephants were giving their five o'clock show. Animals forced or cajoled to "perform" I find a sorry spectacle, so I was content to concentrate on the Manjusris' remarks rather than on the antics of the pachyderms who were bowing and dancing before us.

Manjusri, I learned, was born in 1902 and became a Buddhist monk when he was 13. Since the decorating of temple walls con-

tinued at least into the last quarter of the 19th century, it is evident that his early years in the monastery were not far removed in time from the period when originals were being created. There may even have been personal contacts with some of the old artists, and this is a subject on which his reminiscences might be very illuminating. A latter-day artist, George Keyt, was his contemporary, and in 1940 decorated the walls of the sanctuary of Gotami Vihare, Borella, Manjusri's own monastery, with scenes from the life of Buddha. Another temple in which contemporary frescoes are to be found, side by side with earlier ones, is at Kelaniya. These are by Solius Mendis, in a style influenced by the Sigiriya-Ajanta rock-paintings of the 5th century A.D.

Manjusri's monastic life was punctuated by trips abroad. These at first were in connection with his studies in philosophy and religion; thus in 1932 he went to Santhiniketan in Bengal to study Chinese at the school founded by Rabindranath Tagore, two of whose works he had translated into Sinhala. Manjusri had previously studied Sanskrit and Pali, had taught himself Bengali, and while in India had added a knowledge of Hindi to his linguistic accomplishments. Then, on his return to Sri Lanka in 1936, he began to copy temple murals, bringing back to Santhiniketan two years later a collection of seven which Tagore exhibited with some of his own originals.

Since that time, Manjusri has unflaggingly continued his work of painting and photographing the treasures which are spread over the temple walls of Sri Lanka. To make them better known in other parts of the world he himself has travelled to India and Europe, speaking on the art of the temple mural and arranging exhibitions of his copies. In 1946 they were seen in London at the Imperial Institute, South Kensington, and in 1948 four exhibitions were held in Vienna. "By this time," Manjusri said, "I had decided to leave the robes, believing that my life as an artist was contradicting the spirit of my monastic vows."

In recent years, there have been shows in Colombo of both the

temple copies and of his original work. He has particularly tried to keep in touch with Americans, meeting some through the American Embassy in Colombo. In the 1950s he met Karl Kup, Curator of Prints at the New York Public Library, who purchased seven temple copies for the Library's Spencer Collection. They illustrate the styles of different regions and periods. Mr. Kup also put him in touch with Steuben Glass, and he executed a design for that company. In addition to some in private collections, examples of his fresco reproductions are owned by the Horniman Museum in London and by the Vienna Museum.

\* \* \*

Mrs. Manjusri had said that the large Katthahari Jataka scroll should be in a museum. The work was indeed worthy of this, but no plan had suggested itself until the following day back at my hotel in Bentota when, during a morning swim in the crystal clear water of the Indian Ocean, it suddenly occurred to me where the scroll might find a home: in the Columbia University Library! After all, the temple frescoes had a didactic even more than an artistic purpose: the pictures were meant to be "read" by people and to convey information about Buddha's teachings analogous to that communicated by written scriptures to a more literate audience. Furthermore, the picture-narratives describe the life and philosophy of Buddha against a background of the court, the temple and events often drawn from the history of Sri Lanka (including, in one of the monasteries I visited, a contemporary rendering of a Victorian British military band).

A driver was hastily dispatched to Colombo, two hours away, with a message for the artist. This time, fortunately, Mr. Manjusri was at home, and agreed to the sale of the Katthahari scroll as well as a tracing of part of the Vessantara Jataka by his son, Kushana. The next day, when our bus stopped briefly in Colombo en route to the airport, Mr. and Mrs. Manjusri were waiting in the lobby of the Intercontinental Hotel. Under the curious eyes of my fellow

passengers, the scrolls were ceremoniously handed over. In a few hours, these records of a fading glory were flying towards the setting sun and, beyond, to a new home in the west.

\* \* \*

### *The Scrolls.*

The Katthahari Jataka scroll is a polychrome painting on paper 2½ feet wide and 8 feet 8 inches long. It represents about half of the original fresco, which dates from 1886 and is in Kataluwa Temple near Galle in southwestern Sri Lanka. The story, which is No. 7 from the “550 Jatakas,” or Book of Buddha’s Previous Births, may be read in the Pali Text Society’s English translation (E. B. Cowell, Ed.)

The scroll shows the King of Benares riding on his white elephant accompanied by his retinue. Attendants carry a banner, royal emblems in the form of disks, a huge fly-whisk and a large folded fan which can also be used as a parasol. In the woods, the king meets and is entertained by a group of dancers, including a picturesque devil-dancer on stilts with bells strapped to his legs, brandishing leaves and wearing a leafy skirt. The latter may represent a demon of the jungle where the ancient nature-worship had (and perhaps still has) its stronghold. The musicians accompanying the dancers have many different instruments: trumpet, horn, conch, cymbals, castanets and no less than five drums, each one of a distinct type. (These carefully-drawn details are a good illustration of the value of the temple murals as ethnographic records).

In cartoon-strip fashion we follow the king, who, finally, dismounted, is seen handing his ring to one of two wood-gathering maidens under a thorn tree. The scroll has discreetly omitted the previous episode in which, according to the Jataka, the king encounters and seduces this young girl. He instructs the maiden to sell the ring if their child is a female and to use the proceeds for her upbringing. But if she gives birth to a male, she is to bring him





Devil-dancer and musicians: detail from the Katthahari Jataka scroll.





The king gives his ring to the wood-gatherer (Katthahari Jataka scroll).

to the king who will acknowledge him as his son. (Our scroll ends here, but the story continues).

Naturally, it turns out to be a boy. Embarrassed by the mother's lowly station, the king at first refuses to recognize him. The child, who is none other than the future Buddha, performs a miracle which quickly causes the king to change his mind. Eventually, the boy succeeds to the throne and, in honor of his mother's former occupation, is named King Katthavahana—the "faggot-bearer."

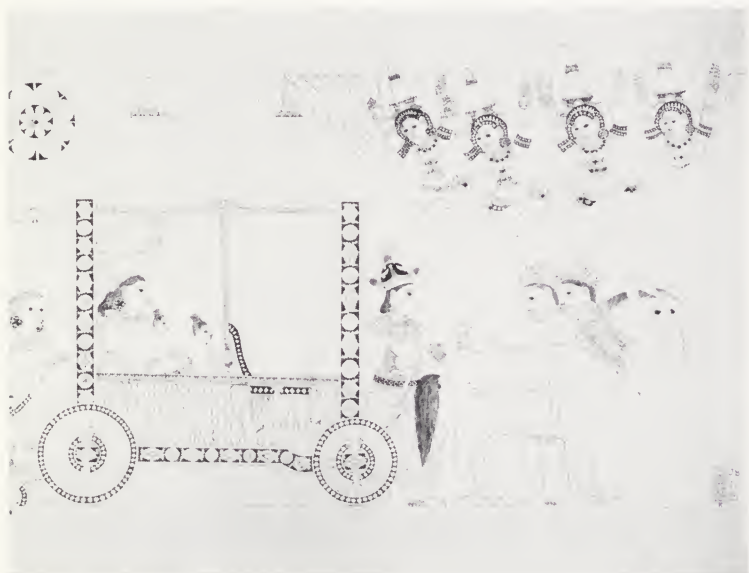
The tale is used by Buddha as an object-lesson for a certain King of Kosala, who had degraded his consort and their son because he had discovered that his wife's mother had been a slave girl.

The Vessantara Jataka scroll, No. 541 of the "550 Jatakas," is a tracing in black ink touched with red, on paper, 1 foot 3 inches wide and 5 feet 3 inches long. It is a detail from the original late 18th century fresco at Degaldoruwa (cave) Temple near Kandy. The mural is attributed to Devaragampola Silvattenne Unnanse, an unordained monk, and three other painters who worked with him.

The temple, like many others in the region, was restored by King Kirti Sri Raja Sinha (1747-1780). This great patron of art and religion was of Tamil blood. This, writes D. B. Dhanapala in *The History of Sinhalese Painting*, "perhaps explains how the South Indian style of mural painting gained ascendancy on the temple walls of Ceylon in preference to the real Ajanta style that had prevailed in Ceylon from the 5th century to the 14th century. The period that preceded him [King Kirti] had seen a decay in Buddhism whereby art had suffered." It may also be that the new style, with its brilliant colors, naive simplicity, and emphasis on the popular Jataka tales, was a missionary attempt to quicken the interest of a populace which had lost faith in traditional religion.

This is the story of the Jataka. Vessantara was the son of the King of Sivi, and the incarnation of Buddha in the birth previous to the one in which he attained Buddhahood. So charitable was this prince that he could not refrain from giving away all his pos-

sessions. When he also gave away the sacred rain-producing white elephant, the king's exasperated subjects rebelled and forced him to exile his son. Columbia's scroll shows successively the final distribution of the prince's wealth to a crowd of humble folk; the



Vessantara's family and the four gods: detail from the  
Vessantara Jataka scroll.

prince, his wife Maddi and their two children bidding farewell to the royal family; Maddi and the children sitting glumly in a carriage from which the prince has unhitched the horses in order to give them away to two begging Brahmins; and, finally, four gods in the clouds who are watching the transaction in some alarm.

The rest of the tale, not shown on the Columbia scroll, describes how the gods transform themselves into deer to replace the horses, only to be given away by the irrepressibly generous prince; next to go is the carriage itself. The family trudges to a new home in the mountains, nicely fitted up by the gods, but Vessantara promptly gives away the children and would have donated his

wife, too, to the insatiable Brahmins. Fortunately, the King of the Gods himself begs for her in disguise, then "lends" her back to the prince, saying, "Now she's no longer yours to give away!" There is a happy reunion with the children, and with the king, who entertains the greediest of the Brahmins so royally that the latter dies of over-eating.

One can imagine the mounting excitement whenever this story with its series of fantastic misadventures was told—or sung—to an audience in festive mood. It was the most popular of the Jatakas and the one most often illustrated.

\* \* \*

The literature dealing with these later Sinhalese temple murals is meager, partly because the great painting and sculpture of the classic period ending in the 12th century have monopolized the attention of art historians. Ananda Coomaraswamy discusses the murals in his *Mediaeval Sinhalese Art* (1908) and reproduces several scenes from the Vessantara Jataka paintings at Degaldoruwa. The UNESCO publication, *Ceylon Paintings from Temple, Shrine and Rock* (1957) devotes 11 out of 32 plates to splendid large color reproductions of the 18th-19th century frescoes, including four of the Degaldoruwa Vessantara group. S. Paravitana has sketched the historical background in his useful Introduction to this book, but there is virtually no text. R. Furtado's *Three Painters* (1960) numbers George Keyt among the three and reproduces one of his temple frescoes, as does D. B. Dhanapala in *The Story of Sinhalese Painting* (1957?). This last book has eight other plates, several in color, of Jataka paintings, including one of Solius Mendis's modern frescoes at Kelaniya. Its text is informative but still rather brief and by no means analytical. Finally, the best of the Sri Lanka guidebooks should be mentioned, *Handbook for the Ceylon Traveller* (1974): it identifies and locates many of the frescoed temples.

It must now be clear that a scholarly work exclusively devoted

to this school of painting is very much needed. It should have many reproductions and a thorough discussion of the iconography as well as the historical and religious background. Further, there should be a comparison of the art styles and techniques of different periods, of different regions in Sri Lanka, of neighboring countries which have influenced Sinhalese work, and of the different artists in so far as they are known. It is likely that L. T. P. Manjusri, with his immense archive documenting the frescoes, and his broad scholarship, would have much to contribute to such an undertaking.



# The Augustus Long Health Sciences Library: A Giant Step Forward

C. LEE JONES

THE long-inadequate library facilities of Columbia's College of Physicians and Surgeons and School of Dental and Oral Surgery have finally been replaced. Though plans for the replacement were begun more than twenty years ago, only in April 1976 did the new Augustus Long Health Sciences Library finally open for business. Thus, one era passed into history and another began.

The four floor Long Library is located on two subgrade floors, the lobby and second floor of the new twenty story education and research building on the corner of 168th Street and Fort Washington Avenue. Above the library in this new building are located on floors three through six multidisciplinary laboratories, auditoria and seminar rooms of a variety of sizes, all designed to support the health sciences instructional program. The seventh floor is occupied by the Institute for Human Nutrition and the Audio-visual production facilities. The eighth floor is a utility and air handling equipment floor. Floors nine through eighteen accommodate the laboratories, offices and seminar rooms of the Institute for Cancer Research and the Cancer Research Center.

The building itself is clad in Corten steel, glass and brick. Its location provides superb views of the Hudson River, the George Washington Bridge and the New Jersey Palisades. The building is the first medical center building excluding dormitories that is not connected in some way with the other buildings on the campus. Though such a connection is highly desirable for movement of both Medical Center personnel and patients, the cost (\$1,000,000) is prohibitive at this time.

The planning for this new library attempted to achieve three



objectives: to reunite for the first time since 1939 the entire 335,000 volume collection; to provide space to implement and expand new service programs; to provide space for the user population to use the resources and services of the library as well as to accommodate students' need for a place to study.



A reading room in the Augustus Long Library  
showing the exhibit area at the rear.

In response to the growing demands of a great medical center and despite the inadequate facilities to accommodate it, the collections had continued to grow beyond the walls of the former medical library space. More than two-thirds of the collection was stored in various locations around the City. The new library provides space not only for the existing collection but for the growth that is anticipated over the course of the next fifteen to twenty years. Parts of the print collection are located on the lobby level and the two lower levels. The currently received journal issues and all current year, unbound issues are shelved on the lobby level.

In another space on the lobby level the Reference Collection including abstracts and indexes are accommodated. All of the bound journals from 1960 to date are shelved on the first lower level. The balance of the journal collection is shelved on the second lower



Specially designed lighting draws attention to the Circulation/Information Desk on the lobby level.

level along with all of the classified and circulating book collection.

Separate accommodations have been provided for the special collections of the Health Sciences Library. The Geraldine McAlpin Webster Special Collection Room is located on the first lower level and has been elegantly furnished by the former residents of Dr. Jerome P. Webster who amassed and gave to the University the world's finest collection of material on the History of Plastic Surgery. At the present time, there are no academic programs devoted entirely to the history of medicine and consequently, no staff is currently provided for this activity. However, full access is provided through the reference department of the Health Sciences Library. Should a program develop in the history

of medicine, facilities are available to accommodate staff who would serve the needs of such a program.

The second objective, "to provide facilities for new programs," has been accommodated in a number of ways. First, the reference



The Geraldine McAlpin Webster Special Collection Room provides space for storage and use of the rarest volumes in Jerome Webster's Library of Plastic Surgery and other special collections.

staff was much inhibited in its ability to render high quality reference service because of inadequate space in which to perform. That deficiency has been corrected with each librarian being provided with a small office in which consultation on reference problems might be conducted. Additionally, space has been provided for computer searching of remotely situated data bases. This element in the reference librarian's arsenal of tools is becoming increasingly important, not, however, to the exclusion of the printed word.

The increasing use of copying equipment in libraries required specially designed spaces on each of the floors on which printed

material is accommodated. These photocopy centers are heavily used though sonically isolated from other spaces in the library.

The use of audiovisual material in medical education specifically, and education generally, received a massive commitment of space (10,000 square feet) all located on the second floor of the Health Sciences Library. In this area are located individual study carrels capable of accommodating various pieces of media equipment including videotape cassettes, sound/slide units and filmstrip projectors. Fifteen small group media spaces are also provided for those students who choose to study media material with small groups of their fellow classmates. In addition, two slightly larger spaces, accommodating twenty individuals, have been provided on this floor. In the future, when video signals are transmitted around the Medical Center and to other affiliated institutions, the area designated as a transmission facility on this floor will become quite useful. Though all of the accommodations on the second floor are dedicated to the use of media in education, every other enclosed space in the library can also be adapted for the use of media.

The final primary objective was to provide a variety of spaces for the user population to use materials and to study. The range of study options is indeed impressive.

First of all, it was imperative that individual study carrels be provided and that these be located liberally throughout the entire library. Two distinct types of carrels are provided; one is a moveable carrel and the other is a built-in carrel. Both have very generous work spaces and comfortable chairs. Moveable carrels are distributed throughout all four floors of the library. The built-in carrels are concentrated on the lower levels. Those built-in carrels on the first lower level are locked and assigned to individuals who have short-term, library related projects. They are assigned for periods from 30 to 60 days. These assignments are renewable, if no one is waiting for a carrel at the end of the assigned period. The built-in carrels on the second lower level are not equipped with



doors and are available on a first-come, first-served basis. As indicated earlier, the work surface on the carrels is generous, so generous that two individuals have been observed studying together in one carrel.



An alcove for the use of primary indexes to medical literature is a popular spot.

Not everyone enjoys individual study space and so an ample number of tables have been provided on each of the levels of the library. These tables have low partitions (four inches high) to delineate the various study spaces available on the tables themselves. Each table accommodates six individuals and, because of the partition, frequently will actually seat that many in a study environment.

There are times when one needs to get up and stretch one's legs or when one chooses to study in a more relaxed accommodation. Consequently, lounge furniture has been used on all floors except for the second lower level. These lounges range from individual arm chairs to sofas and culminate in a special area called the Leisure Reading Room where nothing but leisure seating is provided.



It is interesting that no one of these seating options is apparently more favored than any other. All are used in approximately equal proportions.

On the lower levels scattered through the stack areas are small group study areas. These are small rooms where four to eight individuals may gather and actively work together in a study environment. A projection surface is provided as well as a chalk board and comfortable study seats and tables. These spaces are not assigned and are available on a first-come, first-served basis. Groups have precedence over individuals and individuals are asked to yield when groups seek the use of a group study.

As broad a selection as is provided to the Health Sciences Library user, the library is not available twenty-four hours a day. Those students who prefer to study after 11 p.m. or before 8:30 in the morning have been provided with a twenty-four hour study room equipped with individual carrels, study tables and a small amount of lounge furniture. This space accommodates about twenty individuals and appears to be heavily used.

The success of any library is measured over a long period of time. The Augustus Long Health Sciences Library has not been in existence long enough to make a projected statement of success. However, the short-term indications are indeed that the three primary objectives identified in the planning stages of this building have been met, and in some cases exceeded. The furnishings themselves are comfortable, the interior decor pleasant and conducive to productive study. If one is displeased with the atmosphere on the second floor for any reason, there are three others from which to choose, no one of which is identical to the other. The Health Sciences Library now provides options that have never before been available to the student or the research scientist. The magnificent collection is now more readily available than ever before and early indications are that it is being used more heavily than ever before.

Staff accolades have been noted in other publications about this

library, but they need to be reiterated here. Of those who have gone before in the most recent past, the Health Sciences Library is a testimony to the professional lives of people like Thomas Fleming and Cecile Kramer. But, one must also recognize the



Comfortable lounge areas, such as the one shown, are located throughout the library.

contributions of those still here who have contributed so much of their lives to the reality that is the Augustus Long Health Sciences Library: Fred Pheulpin (1940), Thomas Rosolio (1948), Humberto (Bert) Alvarado (1954), Joseph (Joe) Solomon (1960), Dr. Vera Ortynsky and Winston Smith (1963), Karen Hall (1964), Dr. Graciela Coons, Betty Rose Moore and Ellen Nagle (1965), and Gwendolyn (Gwen) McKay and Haruko Taketomo (1967). These twelve present staff members of the Health Sciences Library have contributed one hundred and ninety-nine years of their lives to this institution for an average of 16.6 years each. For them the Augustus Long Health Sciences Library is the realization of an unbelievable dream.

## Our Growing Collections

KENNETH A. LOHF

*Blow gift.* Knowing of our extensive holdings in the field of poster art, Mr. George Blow has further strengthened these resources by his gift of 157 American and three Canadian World War II posters. Dating mainly from the period, 1941-1943, the posters in the gift include examples of the graphic work of important poster artists, such as John Atherton, C. C. Beall, Howard Chandler Christy, Jean Carlu, Stevan Dohanos and Ben Shahn. The most striking among them bear the familiar slogans that inspired the American war effort—"Give It Your Best," "Someone Talked," "Buy a Share in America," "Loose Talk Can Cost Lives" and "You Buy 'Em—We'll Fly 'Em!"

*Class of 1923 gift.* The College Class of 1923 has presented, in memory of the late Aaron Fishman, an important literary edition hitherto lacking from our collection: John Dryden's *Annus Mirabilis: The Year of Wonders, 1666*, the first edition printed in London for Henry Herringman in 1667. This historical poem, written in quatrains, uses as its subjects the naval war with Holland and the fire of London.

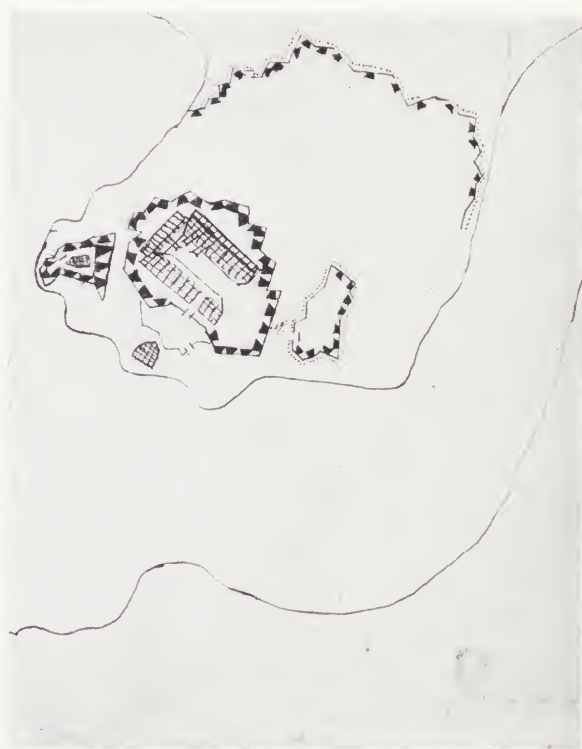
*Cohen gift.* As his gift in honor of the twenty-fifth anniversary of the Friends, Mr. Herman Cohen has presented a group of five printed and manuscript items relating to the Irish revolutionary Roger Casement, including the following: a leaflet, "The Language of the Outlaw," which pleads the cause of the Irish language and its use in modern Ireland; a broadside, printed in Germany, ca. 1916, beginning "We, the Members of the Irish Brigade now being formed in Germany"; an eight-page pamphlet, "Object of an Irish Brigade in the present war," printing the text of an address by Casement to a company of Irish soldiers at Limburg, Germany; and a carbon typewritten copy of a letter signed by Patrick McCartan, Envoy of the Provisional Government of Ireland, in

which he declares that “exercising their inherent right of Self-Determination, the sovereign people of Ireland, on December 28th, 1918, by more than a two-thirds majority, severed all political connection with Great Britain.”

*Cordier bequest.* By bequest from the late Dr. Andrew Wellington Cordier (D.L.H., 1970) we have received his professional and personal papers, numbering some 125,000 items of correspondence, manuscripts, documents and memorabilia. This extensive collection of research materials relates to Dr. Cordier’s tenure as President of the University, 1968–1970, and Dean of the School of International Affairs, 1962–1973; as well as his work as an expert on international security with the Department of State in Washington, 1944–1946, and as Under-Secretary General of the United Nations, 1949–1962. There are also files pertaining to the Church of the Brethren, of which he and Mrs. Cordier were active members, the Dag Hammarskjöld Foundation, and numerous conferences and committees in the field of international affairs. More than two-thirds of the collection documents his work with the United Nations in various areas of the world, including the Congo, Southeast Asia, Africa, Hungary and the Middle East. He corresponded with many of the country’s leading political and diplomatic figures, and the files include letters from Ralph Bunche, Henry Cabot Lodge, Alfred M. Landon, Chester Nimitz, Adlai Stevenson, Harry Truman and the members of the Rockefeller family.

*Crary gift.* In memory of his wife, the late Dr. Catherine S. Crary, Mr. Calvert H. Crary has presented a collection of letters, manuscripts, documents and printed editions collected by his wife for use in the writing of her book on the American Tories during the Revolution, *The Price of Loyalty*. Many of the thirty-one manuscript items in the gift pertain to the Continental Army, and especially to the Company of Captain Nathan Peirce in Seth Warner’s Green Mountain Boys Regiment. Also included are important letters from John Quincy Adams, Indian agent Israel Chapin, Wil-

liam Harris Crawford, Charleston merchant and loyalist John Cruden, the Marquis de Lafayette and Woodbury Langdon. There are also documents relating to the commands of Benedict Arnold, John Burgoyne and Lord Cornwallis; deeds to land in



Manuscript map of fortifications at Fort Ticonderoga  
from Ichabod Norton's orderly book. (Crary gift)

Montgomery County, New York, signed by Jeremiah Van Rensselaer; and an orderly book kept by Ichabod Norton, July 26 to November 25, 1776, at Fort Ticonderoga and vicinity.

*Gallico gift.* Shortly before his death last July Paul Gallico (A.B., 1921) had added to the collection of his papers the notes, drafts, manuscripts and proofs for his novels and stories, *Matilda*, *The*



*Boy Who Invented the Bubble Gun, Zoo Gang, Honorable Cat and Where Is My Country.*

*Hale gift.* Mr. Robert L. Hale, Jr., has presented the papers of his father, the late Robert Lee Hale, who taught economics at Columbia from 1913 on, and who was Professor of Law from 1935 until his retirement in 1954. Comprising manuscripts and typescripts for his writings and the notes for his lectures and courses, the papers also contain correspondence with academic colleagues and persons prominent in the legal profession, including Louis Brandeis, Benjamin N. Cardozo, Felix Frankfurter, Oliver Wendell Holmes, Harlan Fiske Stone and William Howard Taft.

*Jaffin gift.* Adding to his earlier gifts of noteworthy first editions, Mr. George M. Jaffin (A.B., 1924; LL.B., 1926) has recently presented a collection of 168 volumes outstanding for their literary importance and the quality of their illustrations. Included are works by Horatio Alger, Jr., Max Beerbohm, Robert Browning, Mark Twain, Lewis Carroll, T. S. Eliot, Robert Frost, Washington Irving, Henry Wadsworth Longfellow, John Locke, Eugene O'Neill, Oscar Wilde and John Wolcot. Among the art works in the gift is a sumptuously bound four-volume set of *The Genuine Works of William Hogarth; Illustrated with Biographical Anecdotes, a Chronological Catalogue, and Commentary*, London, 1808-1817. In addition to the text by John Nichols and George Steevens, there is a separate volume of 109 plates engraved by Thomas Cook.

*Kunitz gift.* Dr. Joshua Kunitz (A.M., 1925; Ph.D., 1928) has established a collection of his papers, comprising correspondence files, manuscripts of his writings and clippings of articles and reviews. A scholar and author whose work centers on Soviet life and culture, Dr. Kunitz has written extensively for *The Nation*, *The New Republic*, *The New Freeman*, *New Masses* and other magazines and reviews. Reflecting his associations in the literary and political circles of the 1920s and 1930s are the 150 letters from

friends and writers, including Kenneth Burke, V. F. Calverton, Mary Dreier, James T. Farrell, Joseph Freeman, Michael Gold, Granville Hicks, B. W. Huebsch, Matthew Josephson and Harrison Smith.



Hogarth's "The Lecture," an engraving published in  
*The Genuine Works of William Hogarth*, 1808-1817.  
(Jaffin gift)

*Lord-Wood gift.* For addition to the Book Arts Collection Mrs. Elizabeth Cole Lord-Wood has donated a group of four titles, including the Memorial Edition of Elbert Hubbard's *Little Journeys to the Homes of the Great*, published in New York, 1916-1922, in fourteen volumes handsomely bound in decorated cloth.

*Rendell gift.* Mr. Kenneth W. Rendell has donated two handwritten drafts by Frances Perkins for the letter which she wrote to Paul Brooks of Houghton Mifflin in Boston on October 26, 1959, relating to the writing and publication of her *The Roosevelt I Knew*.

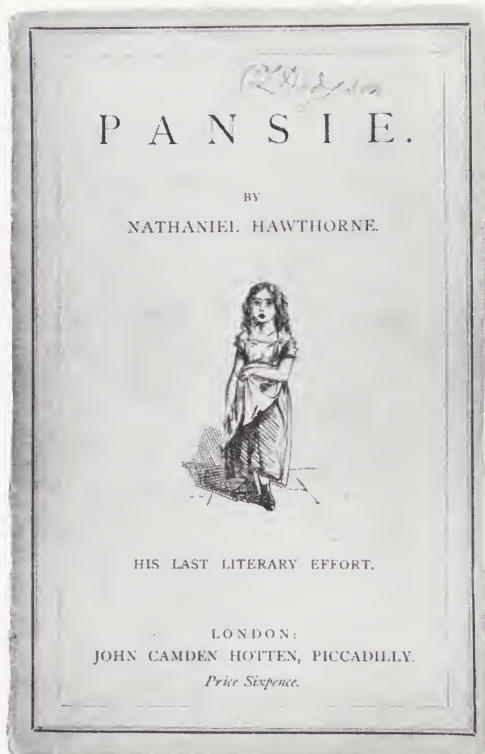
*Saffron gift.* Dr. Morris H. Saffron (A.B., 1925; A.M., 1949; Ph.D., 1968) has donated a collection of papers relating to *The Ocean of Story*, a collection of ancient Indian folklore tales, edited and annotated by Dr. N. M. Penzer, and published in a ten-volume edition from 1924 to 1928. The papers comprise the original manuscripts of the forewords, proof sheets, reviews and correspondence with authors and orientalists relating to the work. Dr. Saffron has also given a first edition of David Mallet's *Amyntor and Theodore: or, the Hermit*, London, 1747, containing the half-title, and bound in contemporary calf-backed boards.

*Stolberg gift.* Mr. David Stolberg has presented the papers of his father, the late Benjamin Stolberg, author and journalist who wrote on American labor, politics, economics, the Socialist Party and other liberal causes of the period between the two world wars. He was also a member of the Commission of Inquiry on Leon Trotsky investigating the Moscow trials. The collection presented by his son comprises the correspondence, notes and drafts, and manuscripts for his numerous writings, which appeared in books and periodicals such as *The Bookman*, *New York Evening Post*, *New York Times*, *New York Herald Tribune*, *The Atlantic Monthly* and *The Nation*. The extensive correspondence files include letters from Herbert Hoover, Sinclair Lewis, H. L. Mencken, Norman Thomas and Leon Trotsky.

*Strassman gift.* Miss Toni Strassman has established a collection of the papers of the literary agency which she has directed in New York since 1945. Numbering approximately fourteen thousand pieces of correspondence, the files document the publishing activities of numerous fiction and non-fiction writers, including

Gina Berriault, Allen Churchill, William Goyen, Joseph Hayes, Harry Mark Petrakis, Robert Steele and Friderika Zweig.

*Tindall gift.* Several years ago Professor William York Tindall (A.B., 1925; A.M., 1926; Ph.D., 1934) presented two volumes



The front cover of C. L. Dodgson's copy of Hawthorne's *Pansie*. (Tindall gift)

which had originally been owned by Lewis Carroll. Professor Tindall has now donated Carroll's copy of Nathaniel Hawthorne's *Pansie: A Fragment*, a pamphlet published in London in 1864, signed "C. L. Dodgson" on the front cover.

# THE FRIENDS OF THE COLUMBIA LIBRARIES

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